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gated to the secondary place in art that many seem disposed to give it; as it requires not only a more thorough training but a greater variety of natural gifts than is demanded in almost any other branch.

ART LIFE IN ROME.

EXCEPT in sculpture, it is no longer the young artist who comes to Rome to begin the study of art. It is the scholar who has learned his alphabet in that hard dame school, called Paris, where if for nine years he will draw conscientiously, and paint, first, hopelessly, then hopefully in that academy of technique, he may, if a Frenchman, possibly become the winner of the coveted "prix de Rome." American artists who come here without such training have felt, in the neglect which has fallen on their labors of late years, their great mistake. In the old days, under the soft, fascinating art-laden air of Rome, it was easy to paint, and hardly less easy to sell those pleasing mellow views of the Campagna—those contadini with white head-dresses and scarlet bodices, which used to be the traveller's dearest possession. What tourist in Italy does not remember that dawn of artistic feeling when such a painting, and perhaps a copy of the Cenci, or of one of Raphael's Madonnas, were sure to be included in his Roman spoils? Now, all this is changed. The young painter in Rome can no longer count on such easy clients. The American artist who comes to Rome to-day, without the severe Parisian training, has to compete with men like Elihu Vedder, Eugene Benson and Coleman, not to mention a host of well-equipped Europeans.

In the studio of Eugene Benson, there is at this moment a charming example of what Rome can do for a man who has had the thorough Parisian training. It is a picture of Narcissus, much in the favorite key of Burne-Jones, as to color: a flock of sheep on high Hy-mettus, a clouded sky, broken by the sudden rise of the sun, and, amid the thyme and violets, poor Narcissus looking at himself in the stream. It would seem impossible to have painted this picture out of Rome, "the bracing influence of the antique," is over it all. It is a beautiful, original, and dignified picture.

An artist can live cheaper in Rome than in Paris. There is no doubt as to the cheapness of food in Italy, if an American will live as the Italians do. From six hundred to a thousand dollars a year is considered ample provision for the rent of studio, food, wine, and decent clothing. Many live on less, but it would not be a safe experiment for an American to try. The long-Roman summers are not too hot; and those who have lived through fourteen or fifteen of them declare them to be not unhealthy. A boat on the Tiber—a not infrequent substitute for a gondola—a walk in the Campagna—an easy tramway to Tivoli—Frascati or Veii—one can imagine things more discouraging to the artist than these. In the winter months, when the city is full of visitors, and gayety abounds, there is less matter for artistic inspiration. There seems to be nothing of that jolly, artistic brotherhood in Rome which is the life of the Latin quarter.

In sculpture, the young art student finds Rome the best school, not only for his perpetual models—every street corner, every old frieze, every fountain gives him these—but he has the gallery of the Vatican and that of the Capitol; and the teeming soil of Rome sometimes turns him up an arm or a foot when he least expects it. He has the beautiful brown clay of the Tiber close at hand, to model with, and the best marble workers in the world.

Mr. Story is busy in his studio fashioning his latest, and, perhaps, his best work—the Cleopatra of his own poem. "The Sorceress of the Nile" is lying on a tiger-skin, the tiger that lately she was—the passionate, the sensuous Cleopatra, full of force, animal will, and queenly dignity and beauty. The clay of the Tiber is just the color for her—this brown Egyptian daughter of the Sun. The sculptor has lately also been at work on models of such different types, as Lord Houghton, Ezra Cornell, and the beautiful wife of the American Ambassador.

Another American studio, always worth visiting, is that of Franklin Simmons. His Penelope is a marble realization of pure beauty, with just enough sadness and regret for an absent husband to suggest a wife of the classic rather than of the present age. He has a decidedly pretty Medusa, who looks surprised at the curls suggesting, but which have not yet taken, the hateful reptile form. A more notable conception than either

his Penelope or his Medusa is his study of "Abdiel Faithful amongst the Faithless found." The angel, a creature of heroic form and beauty, stands rebuking, with his silent disdain and his repelling hand, the hosts of Satan. Mr. Simmons is represented at Washington by many of his works, including a full-length statue of Roger Sherman, in the gallery of the House of Representatives, and the group before the Capitol, "Grief leaning on the shoulder of History." He has in his studio a bust of Marion Crawford, the author of "Mr. Isaacs," which is not only a good portrait but an excellent study of character. He has known the author from boyhood, and the work has been one of love. It shows a manly, handsome face and a finely formed head.

M. E. W. S.

Art Hints and Notes.

IT is seldom advisable to combine body and transparent colors in water-color drawing, though sometimes a touch of body color here and there in the right place adds to the luminousness and sparkle of a wash picture. It will always be disputed whether a body color drawing is a water-color at all. The medium which fixes it is gum, not water, and it has a dryness and chalkiness exactly the opposite of the characteristics which render transparent water-colors admirable. If you wish to draw in water-colors, use the transparent method; if you prefer the effect of body color, use oil.

A TROPHY of arms is a noble decoration for a studio wall. If you cannot get veritable antiques take what you can find, but not brand new objects. They are too sharp in their unblemished brightness. In arranging the trophy try to get a good centre upon which the eye will rest first, and radiate the accessories from it. There should be harmony in such matters, and you cannot have harmony without a keynote.

SPEAKING of his craft recently, one of our foremost wood-engravers said: "I would not receive a boy as a pupil who did not know how to draw. I myself spend three afternoons and nights a week at the Art Student's League working. A person desirous of becoming a professional wood-engraver should first gain some knowledge of drawing—the more the better. He can do this in the evening, working as a boy with a wood-engraver during the day, learning the rudiments of the trade, and getting wages enough to pay the expenses of his study at an art school. The business of wood-cutting is overcrowded just now, but there is, and always will be, room for a really artistic engraver."

THE Military Service Institution on Governor's Island has a collection of warlike and Indian relics and curiosities which the student of our aboriginal art will find of the greatest interest and value. General T. F. Rodenbaugh, the secretary of the institution, is always ready to afford the visitor access to the museum, and the ferryboat to the island leaves the Battery every half hour during the day.

THERE is no better exercise for eye and hand and brain than drawing from memory. It is to his control of his memory, quite as much as to the accuracy of his eye and hand, that the artist owes his success. In proportion as the beginner in art grows proficient in memorizing the facts which strike his eye, so he becomes strong in the hidden forces of his art. The eye catches and absorbs the impressions which actual facts make upon him. It remains for his memory to store them up and utilize them.

AN excellent preparative exercise for the draughtsman is to make from day to day sketches of objects and effects which have impressed him. He will be amazed, after a very little while, to find how powerful his control of his memory has become. To equip himself fully in the science of memorizing, however, Boissaudran's system will be his best recourse. Lecoq de Boissaudran was a Parisian and an old professor in the École des Beaux Arts. His system was to set up a model—print or cast or living form—make the student look at it, and then turn his back to it and draw it from memory. With prints he made the pupil put his paper back to

back with the original, so that he had to turn the one in order to consult the other. When the student had become proficient in this exercise the model was placed in a separate room from him, so that to refresh his memory he had to walk away from his drawing entirely. The results of the Boissaudran system have been the creation of some of the most facile draughtsmen in France.

THE thinner a palette knife, the better it is to paint with. To lay color on canvas the blade of your knife must be as pliable as a brush, and no new knife will be so. When a knife gets worn down to a useful degree of thinness, save it for painting, and get a new one to scrape your palette with, for you cannot afford to risk the breaking of a useful tool.

FOR sketching in oil colors when you cannot procure canvas, a passable substitute can be provided by stretching muslin on a frame and covering it with glue and a sheet of paper. An old newspaper will do as well as anything else. Cover the paper in turn with a coating of glue reduced to the consistency of thin gum. Many of the cheap paintings sold in auction-rooms are executed on this ground. Others are painted on carriage oil-cloth. These soon crack in all directions, but the paper ones last for years with little change except that the color dries in.

A LOCAL studio has a charming frieze made by painting dancing Cupids in black silhouette on a strip of Japanese gold paper. The effect is rich and spirited.

FOR free, vigorous sketches, moderately smooth drawing paper and a stub pen are recommended.

CONFIDENCE in yourself is a long step toward success in art. It is a serious error to imagine yourself cleverer than you are, but it is hardly less so to undervalue your talents and abilities.

GOETHE says, "the tiniest hair casts its shadow." So the most trifling task you may set yourself to perform will be of some use to you. When you have your choice of studies, select the one most likely to be of the greatest value, but take the slightest rather than do nothing at all.

STUDIES of animals are always interesting. There is no more graceful object in animate nature than the cat, or a more picturesque one than the dog. A frog kept in a glass box will be found a mine of curious pictorial interest, and a common mouse will prove a most fascinating subject of study. For broad and massive forms the larger animals must, of course, be sought, but the study of any living creature has its utility. In drawing animals strive first to become expert in rendering the general form and action. When you have mastered this the details will not be difficult of attainment.

NEVER undertake a picture without first making a sketch. By knowing beforehand what you wish to do you will find the doing of it all the easier.

A DRY and chalky picture can be warmed up and freshened in effect by a glaze of some warm color. A tinge of yellow ochre will generally take the unpleasant saplessness out of it, without in any way impairing its general effect.

FOR pen-drawing for photo-engraving reproduction use Reynolds's liquid "Japanese India ink." It does not matter much what pen you use. If your hand is heavy you will need a fine pen; if it is light you can make the finest line with a comparatively coarse one. Use smooth white paper or Bristol-board for your earlier work. On rough paper the lines come broken and "rotten," and they cannot be photographed successfully. The first lesson to be learned in pen-drawing is to make a clean, firm and free line.

NEVER imitate another's work. Either copy him, if he is worth copying, or study his good qualities and try to adapt the lessons to your own work. Imitation may be the sincerest form of flattery to him who is imitated, but in the person who imitates it is a disgraceful admission of weakness.

ARTIST.